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promise of brevity at the outset, and from the topics successively treated, that the Thebes papyrus and the extract of Stobæus furnish very nearly the whole oration. The death of Leosthenes under the walls of Læmia occurred in 323 B. C., and his interment with his comrades in the Cerameicus the following year. The copy now published cannot be less than seventeen, and may be twenty, centuries old.

This oration justifies the traditional fame of Hyperides. It is strongly Demosthenean in its style, nor could it well have been otherwise; for there was but one tone of thought and sentiment which could then find voice in the public eloquence of Athens, and the prince of orators no less surely was formed by his age than he gave lustre to it. He was but the prolocutor of his fellow-patriots; he but poured forth in burning words, in measured cadence, and with unequalled energy of utterance, the passions that glowed in a myriad of souls; and it was only as other orators could give forceful expression to the same passions, that they could obtain the public ear. In all exciting political eras there is this sameness in the topics and the tone of popular oratory, because the orator at such a period, whatever creative powers he may possess, can employ them, not to invent or shape the materials of his discourse, but only to intensify the thoughts of which he is made the spokesman.

18.—*A Few Verses for a Few Friends.* Boston. 1858. 16mo. pp. 78.

WE know not whether usage sanctions the public expression of our thanks for an unpublished book; but this is so charming a little volume, that we do not like to let its appearance pass unchronicled. It is a collection of poems, partly reprinted, partly new, by the man, not of "few," but of many "friends," James T. Fields, to whose judgment, taste, skill, enterprise, and generosity as a publisher, the American literary world is indebted to a larger amount, in more various directions, and in more numerous ways, than could be easily or briefly set forth. This book itself, apart from its contents, is a poem. In paper, type, edging, and ornament,—in all the variable details of mechanical execution,—it vindicates its title to be termed a work of high art. The poems it contains are gems well worthy their setting,—pure thought, genial feeling, tender remembrance, and lambent fancy, in natural measures and easy rhythm,—such poems as always win a higher fame than they seek, and are best appreciated by those whose verdict is of the most significant import.